

## CEREMONIAL AND MYSTIC PIRPATTAR MUSIC

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### ABSTRACT

Mystic music is the flying to spiritual and mental tranquility, calmness, peace, quiescence, and Pirpattar music as one of the most important and immortal music of district of Iran mollifies human spirit and takes it to unparalleled calmness and privacy.

Investigation in to Pirpattar music songs and it's mystery according to its ancient and proficient members, is a work that nobody has not done it yet, and there is an apprehension that by death of four old men, the survivors of their band of six members and cool reception and rejection of youth to learn this music, there will not be any trace of Pirpattar by next twenty years. This group is the follower and disciple of Sheikh Abdul Ghader Gilani and they live in Nikshahr, a city in Baluchestan in Iran. The superintendent of Pirpattar is called caliph who has a large tambourine in his hands called Maled and two small tambourines called Keysel held and played by two artists and two pursuant. The short poem of this music that is called Zekr (prayer recitation) is in Arabic language. Even though, in some of the poems, there are some words of Baluchi language. Many psychic and mental patients regain their health by that, and the old men of this group, at the age of 65 and 75 perform extraordinary actions during the performance of ceremony that a lot of ready and healthy adults are not up to this job. They strengthen and tranquilize their spirits and bodies by Pirpattar music that is performed on weekend. They also bring peace and calmness to their lives under the protection of God, Prophet Muhammad, and their dignitary spiritual guide, Sheikh Abdul Ghader Gilani.

**KEYWORDS:** Pirpattar, Audition, Headline (Highlight), Music, Song

### INTRODUCTION

Music is the food of spirit, body and humans feelings; therefore, mystic music can be a medium of the flying of these three significant parameters towards Perfection and magnanimity. In the last centuries, and even in the present century, Sufis and Gnostics have challenged with everything by creating ten Zekrs (prayer recitations) and Song- ballads, and choreography and auditions.

In the Past, Sufi had selected the term "audition" to refer to music and they had believed that if audition is mixed with corruption in faith and wisdom it would lead to vice and depravity. This undoubtedly had been rejected. Moreover, if it would propel humans to abstinence from greed and faded their devotion to worldly attachments this would in turn result in progress of mankind toward affection for other humans and humanity and abstinence from complacency. Accordingly this type of music is acceptably approved.

Pirpattar Music that is categorized under the groups of Maghami music and ritualistic music is undoubtedly by some evidence that is available, and of course, some of these evidences are mentioned in the present article, is considered as a part of Gnostic music of the present world.

Pirpattar, the disciples and paramour of dignitary spiritual guide, Sheikh Abdul Ghader Gilani, resort to God, Prophet Muhammad and audit the conduct, and procedure of their spiritual guide to purify and clear their souls and bodies. They hold their Gnostic and ceremonial meetings in Nikshahr. This city involves the people coming from the province of Sistan and Baluchestan and everywhere it deems necessary every week. They go to the Psychics and mental patients and treat them with Tambourine's song and sing the song and Zekr with their Sufi audition and dance. Although, a lot of books and articles in the field of Gnosticism and Gnostic music are published and great dignitaries like professor Muhammad Reza Darvishi described and investigate Pirpattar Music, their poem and Zekr have not come on the page and it has not been compared with any ceremony like "Raz" that is conducted in south of Iran so far.

The author who is the resident of Nikshahr and is pirpattar fellow Townsman, and having intimate friendship with the members of group has attempted to introduce their ceremony correctly in this article, and states their beliefs for the respectful readers.

Considering the old age of its members and new generation's reluctance to learn these ceremonies and because of reasons like lack of income and disapproval of most of local Mullahs of this region, it is worth mentioning that Baluchestan Pirpattar music most probably will die out in the future. I hope this article could be impressive enough in introducing these affection, faith and simplicity and be able to ring alarm bell of their demise for national and international loving and custodians of Gnostic music to deliberate recourse for it.

God willing

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## THE DEFINITION OF PIRPATTAR

The term "Pir" means spiritual guide, sheikh and old Sufi (Moein, 1387: p.278) and "Pattar" is a word in Baloochi language, meaning location and place of residence. So Pirpattar means a guide or a spiritual guide's place of residence, Pirpattar's group live in Baloochestan, Iran. This group has six members that two of them have died during the recent ten years.

Pirpattar realizes himself as a disciple of Sheikh Abdul Ghader Gilani. Mohayy-al-din Abu Muhammad Abdul Ghader Gilani was born in Gillan in 1051. He was one of the famous sheikhs of Sufiyeh and Ghaderiyeh sect is attributed to him. The titles of Eastern sheikh and Ghoth Gilani are also attributed to him. (Sajjadi, 2000, p.116) Pirpattar group repeat the word Goth a lot in numinous poems and audition that the author will bring up discussion about them. This group by large tambourine, that is called Maled and two smaller tamburian called Keysal, perform Arabic poems along with audition in different steps.

## The Members of Pirpattar's Group

The leader of Pirpattar group is called Caliph .He plays Maled and sings numinous songs with it that is called Chavoosh and Chavooshi in Persian language. Chavoosh means pioneer of troops and caravan (Moein, 2009: p.404)

Chavoosh is the name of a man who is in charge of the obligation of holding the censer that is consisting of harmel. He takes the censer among the members and four geographical directions. And figuratively give them respiration. In addition, he should give respiration to Maled of Caliph and follower's keyseel. And by doing this, he both makes Pirpattar's environment sweet-smelling and prevent from the entrance of vicious ghosts. (Author's interview with Mahmood, Caliph of pirpattar's group).

Chavoosh acts extraordinary movement in audition's dance. And sometimes, he sinks into a rapture and carries out something like, putting the spark in the mouth, striking the spear to the cheeks, and stabbing them from two ways, striking spear in the belly. All of these actions are without pain and bleeding. Other members of group are called followers or devotees that are usually six persons and some of their duties are doing coordinated movements in audition dance and harmonious answering to the poetry Caliph.

## Pirpattar's Music

As it was mentioned previously, Pirpattar means the place of residence of great mentor and old, but what is Pirpattar music and where is it used? Pirpattar music, that is the main subject of this article, is an example of ceremonial official-status music. Because most of the people who work in the domain of Iranian religious music, and other non-European countries consider ceremonial music as part of official-status music.

Official-status music has various branches like, agricultural music, conventional music, psychotherapy music and in the meanwhile, conventional music is part of Maghami music (Nabizadeh, iranstudies.org). Mahmood Balideh is 62 years old and is the leader of Pirpattar music group. The large tambourine or Maled is in his hand and is responsible for singing the song. Devotees call him Caliph Mahmood. Caliph says: this music is a kind of mystic music and we firstly tranquilize our spirit and soul and secondly use it to treat the spiritually and mentally retarded patients, regarding to be numinous music like Pirpattar. speeches and documents and manuscript that ancient Gnostics have offered ,are so much that have not left any suspicion Sheikh Rouz Bahan Boghli have mentioned prophet Muhammad's name with titles like eternal musicians.

Abu Ali Sina recognizes "Taltif-e-Asrar" as one of the three ways Sufis have to pass through, and by that Sufi is led to audition. When Sufis listen to a music like "Robab", as they say, they hear the sound of the doors of heaven being opened and closed. (Zahedi, 1998, p.112)

## POEM IN AUDITION

Mevlana, Abu Saeed Abul Kheir, and other sages, in their Sufian audition song spinning and carrying out peculiar movements and sometimes uttered words that were even religiously faulty. It seems the poems that Sufian sing firstly in the audition ceremony, were the poems that have ethical and didactical facet or is composed in the praise of prophet and monotheism of almighty God, but after that or probably synchronically, the other poem that have ecstatically and sentimental facet means erotic poem, gradually entered the audition, too.(poorjavadi, 1989: p.9)

At first in audition ceremony chanters of holy Quran (readers of Quran) read Quran with pleasant voice and Sufi hearkens. Then singing Arabic poems became popular and in Iranian ceremonies singing Persian poetry became faddish too (Audition and poetry, persipasargad.mihanblog.com).

## THE BEGINNING OF PIRPATTAR MUSIC

Pirpattar music begins with “Salami”, and Salami means salute. In Pirpattar salami is in the following way:

Pirpattar Caliph, tambourine in hand, with pleasant tone sings salami:

Caliph: A-Salam followers (all together): And peace is upon you, Prophet Muhammad O’ Lord Prophet Muhammad.

After that, Caliph begins Pirpattar ceremony Bismillah (in the name of God)

In the name of God, In the name of God. In the name of God is the mentioning of the name of God. Pirpattar Caliph, by singing Bismillah (In the name God), performs two important items: one of them is that by the name of God he enters the Pirpattar ceremony and the other is that he begins the Pirpattar’s music with it. Caliph plays Maled and two others players of tambourine play keyseel. Caliph gradually by singing Bismillah and playing tambourine speeds up the rhythm and followers repeat whatever he sings, until Caliph finishes this step with salam (salute and peace) upon prophet Muhammad.

### Audition in Pirpattar’s Music

Literally, audition means hearing, overhearing, pleasant voice and chant, carol (Amid, 2001: p.552). But metaphorically it means Sufian dance, hearing the poem and provocation by poetry and speech that are sung by the singer, too. (Ansari, 2012: p.113). Hojviri, the great sage of fifth century, and unique orator, work Kashf-al- Mahjoob, argues that audition in Quran is a poem and sound and tone (Hajviri, 1998 p: 226-228). Virtuous actions such as the ones that sufi perform in their congregation is for audition (Ezzedin Kashani, 2009: p.130)

Sufiye according to a kind of audition knows it as legitimate and or unlawful. For example; Ghazzali divides audition to three sections. First type is game and entertainment that they know it lawful. Secondly, whatever is obscenity and unsuitable trait in heart which audition reinforce it this is prohibited. Thirdly, whatever is merited and beauty in heart, and audition reinforce it like song and poetry of Hajji, about Ka’aba and desert that move, the fervency of the love of God in heart (Sajjadi, 1993: p: 260).

Audition in Pirpattar music is both first type and third. It means, it is both kind of exhilaration and game and whatever reinforces it is merited and desirable trait in heart. In whole steps of audition of Pirpattar, politeness and etiquette is considered and dancing movement of Caliph, mystic poetry and audition dancing of followers, creates both happiness for addressee and lead to adulated and exalted God.

Poem of Pirpattar music: After Bismillah (in the name of God) that entry to ceremony is signed with it, Pirpattar poem starts Pirpattar that is called the Zekr (poem)



**Figure 1: From Left to Right: Muhammad Balide, Pirpattar's Caliph of the County of Nikshahr, and Mohammad Anvar Bejarzehi. Writter**

### **First Zekr**

Allah, O'prophet, O'generous, liberal messenger, O'generouse prophet Muhammad-ibn- Abdullah. This Zekr is in Arabic that is read by Caliph and followers repeat it, until where the Caliph makes fast the rhythm and says the word of "Ohm". When Ohm is said followers join together and start their harmonious movement.

### **Ohm**

Ohm is the harmonious and well-organized movements in each poem, in that both hands with concordant movement have going and returning from heart and chest toward the outside, and it means that whatever from ugliness and evil that are in human's body, Should be poured out, followers by this performance begins the audition dance and by these movements purify themselves from all worldly attachments. Audition, at first begins with slow rhythm by Caliph and gradually is increased to its speed until where he says just the word of Allah and followers answer Howa (he) and Allah, in audition, Caliph, forerunner, and followers show flexibility from their body in spite of their old age between 65 until 75 years, common state never have that flexibility and this is one of the outstanding characteristic of Pirpattar audition. Audition continues until, Caliph finish the music by peace and salute upon prophet and follower collaborate with him.

### **"Ohm" In Pirpattar**



**Figure 2**



**Figure 3**

## Second Zekr

“Shin Allah” and “great Ghoth” are the epithets that are given to sheikh Abdul Ghader Gilani, the founder of Ghaderiye sect. This poem is also in Arabic, and all the steps of its performance is like first Zekr from becoming too speedy of rhythm up to Ohm, the end of this poetry is with peace on prophet by Caliph and followers.

## Third Audition

The intention of the Old in all of Pirpattar poem, is Ghaderiye, the great mentor, Sheikh Abdul Ghader Gilani. “pir morid” is a Balooch term, meaning old disciple. This poem alludes to Moseli. Ebrahim Moselli (705-768) is from great singers and musician of history of Iran. His father was one of the farmers of Arjan Fars and migrated to Kufah. Ebrahim was born in Kufah and then he went to the city of Mosel in Iraq for awhile and his name as Moseli is from here. His son Eahag Moseli (730-815) learned to play the lute, and sing the song and learned music rhythm under the order and regularity and composed them in a book. He is one of the brightly shining personages of Iranian music.

Moseli is famous so much that mystics like Abu Saeed Abul kheir (357- 440), used his melodies and songs. It is mentioned in Asrar-al-Tohid book: “a mystic of the disciples of my monastery.” After our sheikh’s passing, (peace be upon him) dreamt about him that he said to sheikh, O’ sheikh, in the world you were perfect in audition and choreography now what is your status with audition? Sheikh said: The song of that mistress made me self-contained from Moseli’s tone and tone of Arganun, (Furough et al, 2004: p.178)

And Pirpattar says:

My Moseli’s songs is the light of Godliness and I am an old devotee.

## Fourth Zekr

O’ God, garnet of falcon is settler of Sivan and Sultan is over there. I am sacrificed for falcon’s garnet. I am follower of falcon’s garnet.

Sivan or Sahvan is a city in the state of Sand in Pakistan the tomb of “Galandar falcon’s garnet, Seyyed Osman Marandi” is there. The hometown of falcon’s garnet is the city of Marand in the province of East Azerbaijan. He was contemporary of Molana Jalalaldin Balkhi. (Seyyed Marandi Marandi.blogfa.com)

## Fifth Zekr

He is the moon of Mecca and master of the city of Bagdad and son of Muhammad, master of ZamZam spring. The intention of Ibn Bagdad is sheikh Abdul Bagher who died in Bagdad in (1140) and was buried right there.



**Figure 4: Pirpattar’s Caliph during Audition and Telling the Name of God and Sheikh Abdul Ghader Gilani**

### Sixth Zekr

O' God! Our lord, you are forgiver. The resident of the city of Medina (honorable prophet) and the resident of Bagdad (Sheikh Abdul Ghader) are our masters and lords.

The above recounts are in Arabic.

### Seventh Zekr

My spiritual guide, great sultan, Seyyed Ahmad Refayi, I am your devotee and admirer, who is a panacea. He is superior of all mentors. I love him that is great Ghoth and our supportive. We mentioned the original Zekrs of Pirpattar music. Pirpattar ceremony usually finishes with seventh zekr, but sometimes it continues according to recognition of Caliph and he sings the zekr that consists of the name of God, by tambourine and devotee's audition. The end of ceremony will go along with butchery sacrifice that make a food with it and in addition to eating it, they also feed poor with it.

### Pirpattar and Treatment of Patient

Pirpattar believes that he can cure a lot of mental and psychic patients. Caliph Mahmood says: "sometimes pixie and malicious spirit enter in patient's body and hurt him, as a result Pirpattar should exorcise it from patient's body his ceremony" (the writer's interview with Mahmood Balide, Pirpattar Caliph.)

The patient sits in center of follower's group and Caliph performs all the zekrs that is said, with follower's audition. During the ceremonies, patient begins to move with strain and rhythm of tambourine and sometimes he does perform unusual movements and out of rhythm that is controlled by Caliph. Treatment of patient depends on the influence of Pirpattar in his body. It sometimes continues until three days and occasionally until seven days and sometimes until one or several months. This matter depends on a "person" that has entered in patient's body. By "person" it means pixie or evil spirit that has entered in patient's body and does not abandon him. By the performance of the ceremony, pixie or spirit from the patient's tongue starts to speak and Caliph asks him that why don't you leave the patient? And that Jinni or person usually demands something and relatives of patient should prepare it, so that he can leave the patient's body.

"Zaar" ceremony, that is held in south of Iran, for patient's treatment, is partly similar, and of course, different from Pirpattar ceremony that we will speak about it in the following pages. But what is necessary to mention, is the existence of Pirpattar group as last generation of its survivors in Nikshahr, Baloochestan in Iran. Now in Pakistan, and the cities like Gavader and Sand, there are some groups of Ghaderiye sect that in the years of youth, these groups were in touch with some of them.

Because of the death of two people of Nikshahr pirpattar music group and other member's indolence, there is a fear of its dissolution in near future the main reason of this case is inexistence of young substitutes to replace them. The youth don't have any interest to learn it because that Pirpattar doesn't have any income, and a lot of local mullahs deny and reject it. And even old men of this group live in abject poverty; however, they manage their weekly ceremonies with solidity and dignity on Friday nights each weekend, and varnish their bodies and spirit with it.



## THE TYPES OF PIRPATTAR'S WIND

### Fairy Wind

It is a very beautiful and good looking Jinni that falls in love with human and inclines to marry him and because of that, it always appears on him anywhere and wants to occupy him.

### Sheidi Wind

In Balooch language, a person that the color of his skin is absolute dark is called sheidi. (Sheidi is pagan jinni and is very dark and black-hearted that messes up patient's life completely and is very dangerous for him.

### Passerby Wind

It sometimes happens that a Jinni while crossing from a place accidentally confront a human and while is crossing strikes person's face and invoke to person's illness

### Mari Wind

Caliph Mahmood says, Mari is a kind of worm that is grown in human's brain and is very dangerous. Now we know that Mari is the same epilepsy illness.

### Sheikh Wind

And it is the wind which in Pirpattar ceremony and at patients treatment time capture Mother Govati, and Father Govati and or devotes and makes a state that a person can do extraordinary works like, touching the fire for not so short a time, entering the dagger in parts of body without pain and bleeding and eating a spark.

### The Similarities of Zaar and Pirpattar

Both of them believe that spirit or jinni enters the patient's body and for curing that they should hold a meeting with musical instruments and songs and sacrifice.

### Differences of Zaar And Pirpattar

In Zaar ceremonies, two knocker musical instruments in the name of keysal and tambour, are played. (Oskuyi , anthropology.ir). While in Pirpattar, just tambourines are used, and as it is mentioned, one large tambourine, called Maled that is in hand of Caliph, and two small tambourines called Keysal that followers play, are used. In zaar ceremonies they should never mention God's and prophet's name. (ibid, anthropology.ir) whereas Pirpattar's ceremonies, as it is mentioned, starts with the name of God and finishes with salute and peace upon prophet. From the other important differences of these two ceremonies is that in Zaar ceremony if patient isn't cured, they will leave him to die. Whereas in Pirpattar, even after several months, they continue to cure the patient. They pray and sing Zekrs in order to receive from God the remedy of patient for Mohammad's sake and great Ghoth and the mystic's sake like Seyyed Osman Marandi's sake. (ibid, anthropology.ir)

## CONCLUTIONS

Pirpattar music is a mystic music that is placed in category of Maghami ritualistic official music and Nikshahr Pirpattar music group, that is one of the followers of Sheikh Abdul Ghader Gilani have kinship and interest to Sheikh



Osman Marvandi, famous to Galandar falcon's garnet that is one of the great sheikh of Sohrevardiyeh sect. This shows the interest and closeness, and attachments and entangling of these two sects of Motesavvefeh sect.

This study implies that Pirpattar is a very honest ceremony. The audition in it is accomplished, with etiquette and it elegant and rhythmic movements. There isn't any news of ripping of robe and obscene and inaccurate terms "Shatah and Tammat" that is sometimes said in some of sects. Pirpattar music poem and Zekrs start and end by the name of God, salute on prophet and remembrance and salutation and loyalty to great spiritual guide, Sheikh Abdul Ghader Gilani. Pirpattar's old men varnish their body and spirit and; furthermore, cure the mental and psychic patients and unlike, Zaar ceremony they don't despair and don't leave him to die.

Those who have seen and heard the Pirpattar music know well that it gives strange calmness to human's soul and spirit and devotes great extraordinary and artistic pictures in audition. Pirpattar music, because of its historical background and the indolence of its Performer's age, now is among the most permanent music of Iran.

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